

Fall 8-15-2002

ENG 2003-001

Olga Abella
Eastern Illinois University

Follow this and additional works at: http://thekeep.eiu.edu/english_syllabi_fall2002



Part of the [English Language and Literature Commons](#)

Recommended Citation

Abella, Olga, "ENG 2003-001" (2002). *Fall 2002*. 64.
http://thekeep.eiu.edu/english_syllabi_fall2002/64

This Article is brought to you for free and open access by the 2002 at The Keep. It has been accepted for inclusion in Fall 2002 by an authorized administrator of The Keep. For more information, please contact tabruns@eiu.edu.

ENGLISH 2003

Dr. Olga Abella (olgafox@hotmail.com)
3325 Coleman (6297)

Office Hours: MWF 9-10, 11-12; WF 1-2
and by appointment

I. **TEXTS:**

The Art and Craft of Poetry (ACP)

The Norton Anthology of Modern Poetry (NOR)

Outsiders: Poems About Rebels, Exiles, and Renegades (OUT)

Unsettling America: An Anthology of Contemporary Multicultural Poetry (UA)

II. **ASSIGNMENTS** (with appropriate grade % for each):

1. **Portfolio:** A **manuscript** consisting of the various drafts, including the very first one and especially the final, finished draft, of **10 poems** you will have worked on during the semester. The different drafts will enable me to evaluate the progress you have made for each poem. Many of these we will discuss in a workshop format in class. Due **December 13**. (50%)
2. **Critical Paper:** A detailed study (4-6 pages) of the work of a poet of your choice where you will examine several poems by that writer and determine what overall theme, style, or focus seems to define her/his work for you. The paper should **not** be a research exercise. It should be a focused exploration of a poet's work you admire in which you **argue** a point about her/his poetry that is important to you (using specific examples from poems to support your ideas), and which expresses what you value about the poems. Do **not** use secondary sources. Paper must be typed, double-spaced, with one-inch margins to allow for comments. (15%)
3. **Journals.** This will be a log of your responses to the poems you will be reading throughout the semester from the course texts. At the top of each entry you must write the poem title, writer's name, text name, and page#. For each poem, you will first write your initial thoughts/reactions/feelings and then reflect more fully on what inspired your response by looking at the poem more closely. What words are especially concrete or tangible? Do the line and stanza breaks enable the poem to express its point, images, etc, in a more powerful way? Does the poem sound or look a certain way which appeals to you? Why did you pick this poem? What do you think it is trying to say? In this journal, you are studying other writers' poems to understand better what makes poetry work well. By being a more careful **reader** of poetry, you will become a better **writer** of poetry, and will also be able to edit your poems with a more objective eye. The journal will be collected 3 times during the semester, and a final grade will be given at the end. (20%)
4. **Participation:** The main focus of this class is **your** poetry. We will spend most of the semester discussing and critiquing your poems in a workshop format. Therefore, your response to one another's poems is a crucial part of class. As each other's audience, you **must** provide feedback for the poems presented in class. You will also need to provide copies for the class of the poem you will workshop a week before we discuss it. (15%)

- III. **COURSE PURPOSE:** We will begin the class by examining poems written by published modern poets in order to learn how to discuss a poem and to develop a sense of what makes a poem good according to contemporary standards. For example, we will talk about voice and point of view, rhythm, images, stanzas, line breaks. Then we will turn our attention to poems written by you and examine them in the way. So, the purpose of the class is to help you become a better writer of poems by reading the works of established poets and understanding what makes their poems successful or not, by giving you exercises that make you write specific poems to help you understand what to avoid doing in a poem (such as rhyming, preaching, generalizing, abstract language) and what makes a poem work (such as showing rather than telling, specific experiences conveyed with concrete images).
- IV. **ATTENDANCE:** If you don't come to class, there basically is no class, since class is about your writing and your comments about your classmates' writing. **3** unexcused absences **will** lower your grade by one letter.
- V. **LATE WORK:** All assignments are due on the dates specified. Lateness will result in a lower grade. If you cannot complete an assignment on time, you must see me **before** it is due.
- VI. **FINAL NOTE:** If you have a documented disability and wish to receive academic accommodations, please contact the Coordinator of the Office of Disabilities Services (6583) as soon as possible.

2003.001, Abella

Course Calendar:

- Aug. 26 Introduction
28 Carpenter: "Rain" (xerox); Forché: "Taking Off My Clothes" p.1666 **[NOR]**
30 Martelli: "Mal'occhio" p.174; Cox: "The Barbells of the Gods" p.56 **[OUT]**; Chap.1 **[ACP]**
- Sept. 2 Labor Day--No Class
4 Bishop: "The Fish" p.820; Atwood: "Variations on the Word *Love*" p.1551 **[NOR]**
6 writing exercise

9 workshop
11 workshop
13 writing exercise

16 workshop
18 workshop
20 writing exercise

23 writing exercise
25 video
27 **JOURNALS DUE (8 poems)**; writing exercise
- Oct. 30 workshop
2 workshop
4 workshop

7 workshop
9 workshop
11 writing exercise

14 workshop
16 workshop
18 Fall Break—NO CLASS

21 writing exercise
23 workshop
25 workshop

28 workshop; **JOURNALS DUE (8 poems)**
30 workshop
- Nov. 1 workshop

4 workshop
6 workshop
8 writing exercise

11 workshop
13 workshop
15 workshop; **PAPERS DUE**

18 workshop
20 workshop
22 writing exercise

25 Thanksgiving Break
27 Thanksgiving Break
29 Thanksgiving Break
- Dec. 2 workshop
4 workshop
6 workshop; **JOURNALS DUE (6 poems)**

9 workshop
11 workshop
13 in-class writing; **PORTFOLIOS DUE**